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lineating the lights and shadows of character. She has but to look around her to find an ample field for the exercise of her talents ;—she may find abundant food for speculation in the Protean forms which society assumes in our wide continent,—in the gay throngs that chase amusement from one watering-place to another, and in the lowly virtues that cluster round our farm-house hearths, and, like flowers that twine around the living rock, give beauty and fragrance to the hardest and coarsest forms of life. To the writer of fiction, whose *forte* is character-drawing, we know of no land like ours, whether we regard the extent of our territory, the variety of the stocks from which we sprung, the youthful and electric vigor with which the veins of our world are filled, and the unchecked freedom with which it is our unvalued privilege to act and think. The face of society has not by long attention been ground down to one uniform level, and vigorous and fantastic shoots of character are not nipped by the frost of hoary convention. The mountain-wind is not more free to blow, than is each man to indulge his wildest whims. And as the harvest is plenty, so are the laborers few ;—the materials of romance in the old world are waxing threadbare, but the charm of unworn freshness is here like morning-dew. We would call upon all the sons and daughters of genius to be up and doing, and we would entreat the author of *Clarence* in particular, to persevere in the course she has so successfully entered upon, for her own sake and her country's sake.

ART. V.—*Essay on the Hieroglyphic System of M. Champollion, Jr. and on the Advantages which it offers to Sacred Criticism.* By J. G. H. GREPPO, Vicar-General of Belley. Translated from the French, by ISAAC STUART, with Notes and Illustrations. Boston. Perkins & Marvin. 12mo. 1830.

Our number for October, 1829, contained an article from a learned correspondent, on the subject of Egyptian Antiquities, satisfactorily showing the light, which M. Champollion's discoveries have already cast upon the ancient history of Egypt. The appearance of a translation of M. Greppo's work has seemed to us a fit opportunity for a brief account of the origin and nature of those discoveries, a curious subject,

which has not yet, we believe, been treated in the *North American Review*.

This work of M. Greppo is an exposition and illustration of the Hieroglyphical System of Champollion, the younger. It will afford the reader, who has not access to the works of Champollion, (and they are not translated into English, nor of common occurrence in this country,) and the other original authors, who have contributed to the present state of hieroglyphical learning, the means of forming a pretty satisfactory acquaintance with its elements. M. Greppo does not profess to have added any thing himself to the stock of hieroglyphical literature; but he has furnished several chapters, which will be read with interest, on the application of this literature to the study of history, and to sacred criticism. Being the production of a French writer, it may exaggerate a little, though as our readers we think will see, but little, the credit due to M. Champollion, on the score of originality; but M. Greppo is wholly free from the violent party spirit of most of the English writers on this subject, who really go beyond the bounds of reasonable excitement, whenever the comparative merits of Dr. Young and M. Champollion are named. The Marquis of Spineto, as might have been expected of a philosophical writer, English only by adoption, divides the palm with tolerable justice, between these rival antiquaries, with perhaps a slight leaning toward Dr. Young.

The translation of M. Greppo's work has been very creditably executed by Mr. Isaac Stuart. We have not seen the original, and consequently cannot speak from actual comparison; but the translation has all the appearances of fidelity, and the style is neat and perspicuous. It is enriched with an appendix, consisting of notes partly by the translator, and partly by his father, Professor Moses Stuart, whose reputation in the departments of sacred philology and literature, will prepare the reader to expect, what he will find in those portions of the appendix, which proceed from his pen,—a choice specimen of learned and critical reading. The whole volume is well calculated to awaken a taste for hieroglyphical studies, and to possess the reader with a general knowledge of the progress made in this interesting and novel region of investigation. In having presented it to the American public, Mr. Isaac Stuart has entitled himself to the thanks of the scholar and the general student; and gives a hopeful earnest of further contributions to the cause of learning.

Among all the wonders of human art, *language*, although going back in its origin to a period alike beyond history and tradition,—the product of the infancy of the world,—is certainly the greatest. If we can conceive of a community, possessing all the other arts and refinements of civilized life, but destitute of language, (a thing of course impossible,) we shall easily admit, that the invention, by such a community, or any member of it, of such a thing as a regular language would take rank in importance, curiosity, and difficulty of all those arts and inventions, even the most wonderful and useful, which excite the admiration of men, in the most cultivated ages. Yet this stupendous invention dates from what we call the infancy of the world. The amazing incongruity between what we must suppose the condition of man, at such a period, and the invention of such an art, even in its rudest forms, has led to the solution of the problem, by divine interference. It is not an unworthy occasion for such interference.

Among almost all nations, there are two kinds of language wholly distinct from each other, though by use intimately associated, the more difficult of which was probably the first, in the order of invention ;—we mean the spoken and the written language. Some imperfect indication of feelings, ideas, and objects by sounds, must have been coeval with humanity. Such an indication is the basis of a spoken language, and the foundation of that marvellous system of denoting sensible and external substances, grammatical relations, and mental operations by words, which strikes us the more with admiration, the longer we contemplate it. The rude beginning of a written language, may have taken place in the delineation of the form of sensible objects,—the picture of a wild animal slain, of an enemy conquered, of the moon to indicate the number of natural months since an event happened, and other like rudiments of picture-writing, employed as an aid to oral tradition. An inscription like those on Dighton rock, and other similar rocks in different parts of North America, and pictures like those of our Indians on buffalo-skins, may be regarded as a specimen of the earliest essays in writing ;—we mean, not in point of antiquity, but in the order of invention. Contemporaneously with these two kinds of language, a third, different from writing, but also addressed to the eye, must likewise have been used, that of signs and gestures, which probably existed in greater perfection, at a period, when the other two modes

of communication were imperfect, than it has at any subsequent period, except as applied in modern times, to the education of the deaf and dumb. We cannot but remark, that the astonishing perfection to which this language of signs is carried, by the deaf and dumb, shows the great and innate aptitude of man for social intercourse, and for the expression of feeling and thought, by an artificial system of communication.

Circumstances, impossible to be traced, decided to what degree these several modes of expression should be cultivated and developed, in the different communities of men. The language of signs must early have dropped into disuse, except as very partially retained to enforce the spoken language, by a few gestures, indicating emotions or some simple relations of place, which form a part of the oratory even of savage tribes. To what degree of improvement the spoken or the written language arrived, in any country, before these two languages were made to represent each other, (a process wholly distinct from that, by which either of them represents ideas or things) cannot now be known. But we can conceive, that the different stages of the written language denote the successive improvement in the art of reading, that is, of converting the written into the spoken language. From using the whole of the picture for the whole of the sound, the progress is natural to using a part of the picture for a part of the sound; and in the final result of this progress, we find alphabetical writing deduced from hieroglyphical. The recent discoveries in Egyptian hieroglyphics fully establish this, as the order of improvement. We find not only hieroglyphical signs employed as alphabetical characters, in their original shape of animals, plants, utensils, &c. ; but we also find a sort of popular current alphabet formed out of the hieroglyphic, merely by a more compendious delin-

eation. With all the nations of Western Asia and the Europeans descended from them, the invention of alphabetical characters was the signal for the disuse of hieroglyphics. The Egyptians alone, on the confines of Western Asia, retained their hieroglyphics, and used them conjointly with the alphabetical system of writing originally deduced from them, intermixing the two in the same document, and at the same time, in a manner not as yet thoroughly investigated, and threatening some embarrassment, in decyphering the hieroglyphical legends, which still remain. It appears, beyond all doubt, and is assumed by M. Champollion,

as one of the facts ascertained by him, that the same sign is sometimes phonetic, sometimes figurative, sometimes symbolic ; that is, that the picture of a hawk sometimes stands for the letter A ; sometimes for the animal, of which it is the picture ; sometimes for the qualities of which that animal is the supposed symbol. Had not the sagacity of M. Champollion and his associates already overcome obstacles seemingly insurmountable, we should regard with some apprehension this admission, that the hieroglyphic characters in existence are not a uniform alphabetical system.

The fact that the Egyptians alone retained their hieroglyphics, the imperfect intercourse between ancient nations, the great superiority of alphabetic over hieroglyphical signs, the want of a cultivated literature among the Egyptians, (whether as cause or effect of retaining a mixed use of hieroglyphics and alphabetical characters) seem to have been causes which prevented the knowledge of the hieroglyphics from extending beyond Egypt. Modern scholars, Mr. Greppo among the number, have expressed themselves with considerable severity, on the subject of the rather unaccountable silence, observed on this matter by those Greek authors, who must have been well informed as to the nature of hieroglyphics. It must be admitted to be somewhat singular, that a man, for instance, like Plato, who, in the maturity of his powers, passed thirteen years as a student in Egypt, should have left us no information, on this subject. He tells us, indeed, that when Thoth invented letters, he consulted king Thamus, whether he should make his invention public. His majesty, with a foresight which does him great credit, dissuaded the publication, as likely to lead to the disuse of hieroglyphics and the consequent detriment of learning. Considering the period, in which Plato lived and the length of time for which alphabetical writing had been known in Greece, (a thousand years and more,) we should infer from this passage, (what indeed is otherwise ascertained) that, at the period of his visit to Egypt, the hieroglyphical system had passed over into the alphabetical. If the Egyptian priests, his masters in philosophy, had been still in the habit of using a kind of ideographic and symbolic characters, unintelligible to the rest of men, Plato could hardly have avoided intimating, that the apprehensions of king Thamus had not been justified by the result. Or in other words, the tradition recorded by Plato is evidently an enunciation of the fact, that

alphabetical writing, among the Egyptians, had superseded the ancient symbolical and ideographic writing; not that hieroglyphics were not used, (for we know they were for many hundred years later,) but that they were used phonetically, as letters of the alphabet.

This fact must have been notorious in its nature. Plato, living thirteen years in Egypt, could no more have been ignorant, that the hieroglyphics were substantially an alphabetical character, than he could have been ignorant of the rise of the Nile. The same thing must have been familiar to the scholars of the Alexandrian school; and the true reason why so little is said on the subject, in the Greek authors, may be, that the ordinary use of hieroglyphics contained nothing strange. The Egyptians made their letters one way, and the Greeks another, and this was the chief difference in the mode of writing, practised by the two nations. Still it was true, that some use of hieroglyphics as a figurative and symbolical language remained, and this being necessarily of a more recondite and arbitrary nature, depending for its true construction on an accompanying tradition, it was in the nature of things, that this should be gradually less and less understood and used, both at home and abroad, as the Egyptian polity gradually declined, and sunk under the Grecian and Roman arms. As this was the only part of the Egyptian system of writing, which was peculiar, it was that, to which the Roman travellers and philosophers turned their attention, and that also, which the Egyptian scholars, of a later date, such as Horapollo, endeavored to illustrate.

With the revival of learning, all tradition of the alphabetical character of hieroglyphics had passed away. They were regarded, what to the eye they evidently seem, a system of figurative and symbolical signs. All attempts to explain them proceeded on this assumption and all failed. Father Kircher wrote six folios on the subject, surcharged with all the erudition of ancient and modern days, aided by personal inspection of all the Egyptian works at Rome; and how utterly baseless, how laboriously absurd was his entire scheme of interpretation, can only be felt by an example, which though frequently quoted before, cannot be omitted here. On one of the obelisks at Rome, called the Pamphilian, is a group of hieroglyphical characters, enclosed in an oblong ring, (according to a practice which will be hereafter alluded to,) which has been found by Champollion to be the Greek words corresponding to the *Em-*

peror Domitian Augustus. Out of these three words, Father Kircher has made a sentence in Latin, from which most of the modern critics recoil in horror, leaving it as they find it, but which may be guessed at, about as follows, 'the beneficent lord of generation, fourfold powerful in the heavenly realm, transmits the air, through Mophtha the genial airy moisture, to Ammon, most powerful in the lower world, who, by the statue and appropriate ceremonies, is induced to exercise his power.'

Absurdities like these continued to be broached on this subject, down to the present day. As late as 1821, an essay was published in Genoa, containing a new translation of the Pamphilian obelisk, in which it was declared to be a monument of 'the triumph over the ungodly, obtained by the worshippers of the thrice holy Trinity, and of the Eternal Word, under the sway of the sixth and seventh kings of Egypt, in the sixth century after the deluge.*' In the like spirit, the astrological symbols, composing what was called the zodiac of Denderah, have been pronounced within the present day, a Psalm of David.

Here let us consider for a moment the capriciousness of human destiny. Language, as we all know, fluctuating and evanescent as it is in its forms, is in its substance all but indestructible. The nations of the Germanic stock, in the North of Europe, speak substantially the same tongue, which was spoken by their fathers, in the days of Tacitus. In the mountains of Wales and in the highlands of Scotland, in the fastnesses of Ireland and in Brittany, the dialect of the Celts has been handed down and is yet a living tongue, as it was when Julius Cæsar invaded Britain. The Greek peasant in the Ægean Islands, calls most of the common objects of life, by the names, by which Homer called them; and rouses himself and his brethren to arms, with a cry of *Δεῦτε, παῖδες τῶν Ἑλλήνων*. Some relics of the language of Cicero have been preserved, by Roman colonists, who call themselves Roumuni, on the banks of the Danube and the plains of Wallachia. The descendants of the Cimbri, who were conquered by Marius, though for ages embosomed in an Italian population, are still recognized in the neighborhood of Vicenza, by a language retaining its northern radicals. The Bedoween rover, who never had a dwelling, of which the next wave of sand does not efface the traces, ad-

* Champollion, Précis I., p. 437.

dresses the traveller in a dialect of the Arabic, not more unlike the primitive records of that tongue than the Italian is to the Latin ; and so does the descendant of the Mahometan conquerors, in the farthest island of the Indian Archipelago. The Polish Jew keeps his accounts and conducts his correspondence, at the Leipsic fair, in a language and character, which would have been intelligible to Ezra ; and if reliance is to be placed on the late investigations of the Continental philologists, there is a similarity between the languages of the Teutonic stock and the sacred dialect of Hindostan, which must have had its origin in a consanguinity of nations, dating from a period anterior to all our historical traditions. So permanently does a language take root !

It would have been thought *à priori*, that Egypt bade fairest of all the nations of the earth, through this medium of communication, to hand down the memorials of her civilization to posterity. Originally contriving, and never wholly abandoning a written language, consisting not of arbitrary signs but of images of things, and therefore less likely (as it would seem, on first thought) to be forgotten in the lapse of ages, or become unintelligible to other races of men, she appeared, even in this, to have possessed herself of a preservative against oblivion. Not resting here, she recorded the names of her rulers, the fortune of their wars, the events of their history, on shafts of solid granite, on the architraves and pillars of massive temples, and on the walls of palaces. Some of the obelisks are still perfect, some of the temples can scarcely be called ruinous ; and the characters inscribed upon both are often as fresh, sharp, and legible as they were ages ago. But till the last ten years, they told no tale to the inquisitive mind of man. A horror of being forgotten,—of passing away from the presence and memory of men,—seems to have been the prominent trait in the ancient Egyptian character. Besides the stupendous structures, to which we have alluded, charged and crowded with legends, which, as far as the characters in which they are written are concerned, have bidden defiance to three thousand years and more, the Egyptians carried to a curious perfection the art of embalming the bodies of the deceased. Having thus secured a disgusting permanence to the mortal remains, and prevented the dust from returning to dust, the mummy was often deposited in a sarcophagus of granite or alabaster, covered within and without with hieroglyphics ; and a roll of linen cloth, also filled

with the same characters, was often deposited in the same receptacle. Hundreds of these rolls are in existence. All the great museums in Europe contain these sarcophagi; and yet it is but a few years since any reasonable hope has been entertained by scholars of extracting their meaning.

When we compare this with what has happened to the records of Greek and Roman literature, we cannot but be struck with the contrast. A purely alphabetical character would seem in itself a less perfect representation (to say the least) of all sensible objects, and of all qualities and relations, capable of being compared or identified with the known properties of natural bodies. When made use of in books or tablets, of wood, linen, parchment or paper, they would seem less likely to survive the casualties of time, than characters inscribed on temples or obelisks, built, as the event has proved, for other ages; or on rolls preserved by art and by their place of deposit from decay and destruction. The opposite fortune of the two sorts of record is extraordinary enough. The book of the law of Moses, the oldest book in any language, although in the decline of the Jewish polity all but lost, being preserved but in a single copy, buried in the rubbish of the decaying temple,* is now the familiar reading of Christians, in the four quarters of the world. Not all its scholars have yet, (or at least not till the present day,) decyphered the legends of those obelisks, which were braving the storms of time, in front of the temple of Jupiter Ammon, at the moment, when the book of the law, a simple roll of parchment, lay buried in the ruins of the temple at Jerusalem. The fairness of this contrast may be objected to, on the ground of super-human agency. Let us take, then, the poems of Homer. They are now read in the schools of Europe, of European India, and of this continent undiscovered when they were produced. Nearly three thousand years ago, a blind old man chanted these poems about the Grecian islands. Whether *he* ever committed them to writing is disputed. If he did, it is probable that they were soon dispersed in separate portions, and four hundred years after the death of their author, collected from the recitation of the rhapsodists and committed to writing, by the liberality of the Athenian princes. The works of Aristotle, written on parchment, were shortly after his death, buried by his heirs, to preserve them from the rapacity

* 2 Chronicles, xxxiv. 14.

of the kings of Pergamus, who adopted a compendious method of filling their library. A hundred and sixty years they lay forgotten in the ground, exposed to dampness and mildew. They became, in the lapse of time, the manual of learned men in Europe and Asia, the theme of speculation for ages, and they are now in every classical library in the world. The text of the Roman law, the Code and Pandects of Justinian, existed in an entire form, (such at least is the popular opinion,) but in one copy, which lay lost in the convents of an obscure trading town, on the gulf of Salerno. The courts of the greater part of Christendom administer justice from the text of this manuscript at the present day. In consequence of the dearness of parchment and the barbarity of the times, it was the custom, in the dark ages, to erase one writing from a roll of parchment, and substitute another. In this way, some of the finest productions of Grecian and Roman wit; nay, the books of Scripture themselves, were often effaced, to make way for the epistles of a church father, and the legends of a saint. Modern ingenuity has found out the means of restoring the *first* writing, after it had been thus scratched out, and written over; and the literary journals of the day are continually reporting some new discovery of books and authors, thus lost and thus retrieved. Nay more than all, a stream of burning lava, in a state of fusion, covered the city of Herculaneum, on the bay of Naples, seventeen hundred years ago. The lava settled over some parts of the city, to the depth of fifty feet. When we think of the destructive power of such a mass of molten rocks and metal, so long as it remains hot; of the situation of a manuscript of paper, submerged in this fiery inundation; and then left for ages under a solid mass of almost impenetrable rock, at a depth of fifty feet; and reflect that paper manuscripts thus inundated, thus soldered down as it were into the solid rock, have been dug up, unfolded, and printed; some of them works, of which no other copies had survived,* and compare these and the other facts alluded to, with the fate of the Egyptian records—perfect, entire, engraven on walls and shafts of stone, which will stand while the earth does, and still as fresh as when first inscribed, and till the last ten years utterly unintelligible,—we have, perhaps, one of the strongest contrasts of fortune, which literary history has recorded.

* Such as Epicurus and Philodemus.

This strange oblivion, which crept over the Egyptian literature, to the degree that men could not even comprehend the general nature, and far less the import of a mass of written records, spread before them in the most imposing and enduring form, has, of course, as far as original authorities are concerned, had the effect of almost wiping out from the annals of the world the early history of Egypt. One authority only, entitled to the name of original, has survived, mutilated indeed, but still valuable, and brought into new credit by M. Champollion's researches. In the reign of the second Ptolemy, who came to the throne in an enlightened age, about three centuries before our Saviour, Manetho, an Egyptian priest, was employed to search the archives of state, and examine the monuments of antiquity, and from them compose the history of the country from the beginning. In the composition of this important work, he was aided by Eratosthenes, one of the most distinguished of the geographers of Greece. Eratosthenes was charged with the preparation of that part of the work, which related to the Theban dynasties. The knowledge of the hieroglyphics was still in preservation, as has abundantly been proved by the splendid discoveries of M. Champollion, and as we shall presently see. The nature of many of the public records, (the inscriptions on the walls of temples and on obelisks,) prevented those frauds, which are often practised in forging pretended ancient papers. We may accordingly suppose, that the work of Manetho contained the ancient history of the country, authentic as far back as these permanent and substantial records ran, and such as, in his day, it was believed and understood to be, in reference to times still more ancient. This work, in the original, is unfortunately lost; and small fragments of it only remain. Of these, some are found in the form of citations in the work of the Jewish historian Josephus, written against Apion. But our principal knowledge of the lost work of Manetho, is derived from a different source. In the third century of the Christian era, Julius Africanus, a father of the church, undertook a chronology of the world from the creation. In that portion, which related to Egypt, he followed Manetho. The Chronicle of Julius Africanus is lost, but in the fourth century, Eusebius, another father of the Christian church, wrote a similar Chronicle, in which he drew the Egyptian annals from Julius Africanus. Of the original Greek of the Chronicle of Eusebius, a few fragments only remain; but a Latin translation of it by St. Jerome,

and an Armenian version, lately published, have descended to us. Besides this, in the ninth century, while the Chronicles both of Julius and Eusebius were extant, a Greek monk, George Syncellus, composed a new chronicle, on the plan of these ancient works. The Chronicle of Syncellus is entire, and from this we chiefly derive our knowledge of the Egyptian antiquities, as related by Manetho.

We ought, perhaps, to mention, by anticipation, another singular document, which has been called a translation of Manetho, the tablet of Abydos. The name of *translation* of Manetho can, of course, only be given, by a pretty violent figure of speech, to an inscription on the front of a temple, containing at most a series of perhaps twenty different names. This inscription, however, is exceedingly curious. It was found by Mr. William Bankes, while exploring the ruins of Abydos, a city of ancient Egypt, on the western bank of the Nile, between the twenty-seventh and twenty-eighth degrees of north latitude. It is a series of forty rings or ovals, (containing each a name,) arranged in three horizontal lines. The two first lines contain the honorary titles of the Egyptian Pharaohs, who preceded Rameses the Great (the Sesostris of the Greeks); and the third line contains exclusively the name and titles of this renowned conqueror.

This list contains only the *prænomena* or honorary titles of the Pharaohs, who preceded Rameses, and would not, therefore, of itself have thrown much light on history. But M. Champollion has, with infinite labor, compared these titles, as found on the tablet of Abydos, without the proper names of the princes to whom they belong, with the same titles as found on other monuments in connexion *with* the proper names, and has thus constructed what may be called the *complement* of the tablet of Abydos, and has found, that this tablet presents, in that part which is legible, the series of the Egyptian sovereigns of the eighteenth dynasty of Manetho.

This tablet was first copied by Mr. Bankes, and by him brought to Europe. It was subsequently copied by M. Caillaud, and from his drawing, it is engraved in the Atlas to the second letter of M. Champollion to the Duke of Blacas d'Aulps.*

* See on the subject of this tablet the Marquis of Spineto's lectures, pages 36 and 205; M. Champollion's first letter to the Duke of Blacas, page 15, and his second letter, page 12; also his *Précis du Systeme Hieroglyphique*, page 295; and the Edinburgh Review, in the masterly

It may be proper, before quite passing from this part of the subject, to allude to the work of Horapollo, called *Hieroglyphica*. This work has descended to us in Greek, but purports to be a translation executed by Philippus, from an Egyptian original. Neither the age nor the history of Horapollo, nor of his translator is known. His work is an explication of the symbolical purport of certain hieroglyphical emblems. Mr. Stuart has given a specimen of this author's explications, in the appendix to his work, page 215, to which we refer the reader. According to him, a *bee* signifies a people obedient to their king, the *fore-parts of a lion* power, an *asp* the power of life and death. Such expositions, being given without any intimation on the

article already cited, (and of which several pages are taken without acknowledgment from M. Champollion's last chapter,) in a note to page 143. We cannot but think that the Edinburgh reviewer does M. Champollion considerable injustice in this note, as well as in several passages in the article. We have already alluded to the unfortunate controversy, which existed between M. Champollion and Dr. Young, (now deceased) on the claim to the priority of this great discovery. We shall state the main point, in this controversy, in a subsequent part of the text of our article. In the note alluded to, the Edinburgh reviewer charges M. Champollion with a want of ingenuousness, of which we see no proofs, touching this tablet of Abydos. 'M. Champollion,' says the reviewer, 'in his letter to the Duke de Blacas, published in the same year with the *Pr cis*, expressly describes the monument in question, as *un tableau precieux, dont une copie est depuis plusieurs ann'es dans les portefeuilles de M. W. Bankes en Angleterre*; but he cautiously avoids dropping so much as a hint, which might lead his readers to suspect, that the discovery was due to the exertions of Mr. Bankes; and in his *Pr cis* he certiorates his readers, that it is a hieroglyphic text of the greatest interest, *et dont le dessein a et' apport' par notre courageux voyageur M. Caillaud*, thus leaving them to infer that the discovery was due to that traveller. This literary dishonesty, in every case in which the pretensions of Englishmen are concerned, &c.' There is too much readiness to find fault here; especially as the reviewer suppresses a part of the passage, which he quotes from M. Champollion's first letter, which puts quite a different face on the matter. We give it entire. 'A precious tablet, of which a copy has for several years been in the portfolios of Mr. Bankes, in England. *I owed the first knowledge of its existence to the friendship of Dr. Young; but soon after, I was able to study it upon a copy, made also on the spot by our countryman, M. Caillaud, &c.*' Here we think full justice is done to all the parties; and the reviewer, by suppressing the lines in italics is we think obnoxious to very nearly the same charge, that he makes against M. Champollion. This important tablet is contained in Mr. Salt's Essay on Dr. Young's and M. Champollion's Phonetic System of Hieroglyphics; a work in which several happy applications are made of M. Champollion's alphabet.

part of Horapollo, that the hieroglyphical characters were generally phonetic, made his treatise a source of error, rather than instruction. It contributed to keep the student on a wrong path; and gave him no clue whatever to the nature of the subject he was investigating.

We cannot forbear noticing here an ingenious conjectural illustration of a passage in the Old Testament, founded on one of the interpretations, which Horapollo has given of Hieroglyphical Symbols. It is related, in the Book of Isaiah, that the army of Sennacherib, invading Egypt, was destroyed by the Angel of the Lord, in the night, to the number of 185,000 men. What particular mode of destruction is intended by this expression, does not appear. It is such language as the sacred writers usually employ, to describe, what in more modern phraseology of import substantially the same, would be called a great judgment. Herodotus informs us that the destruction of the Assyrian troops was owing to the circumstance, that in the course of the night, the strings of their bows, and the straps of their shields were eaten by mice, and they were thus left defenceless against the Egyptians. Herodotus adds, that a statue of the Egyptian king, under whom this victory was achieved, was, when he was in Egypt, standing in the temple of Vulcan, holding a mouse in his hand with this inscription, *Look on me, and learn to fear the gods*. Horapollo informs us, that a mouse was the symbol of destruction; by what association of ideas, cannot now be traced. As such it formed an appropriate part of the accompaniments of the statue erected in honor of the king, who destroyed the Assyrian army. The priest, who explained the statue to Herodotus, from ignorance or to tax the Grecian traveller's credulity, may have attempted to point out an actual connexion between the figure of the mouse and the destruction of the army; or Herodotus may have misunderstood him, as calling the mouse the agent and not the symbol of destruction, and drawn on his own ingenuity for the *modus in quo*. This ingenious illustration is proposed by the late celebrated Mr. Eichhorn.

The reader, who is aware that of the several obelisks at Rome, there is one, of the transportation and erection of which a particular account has been given by Ammianus Marcellinus, a Roman historian, accompanied with an explanation of its hieroglyphics, by a Greek version, will expect us to account for the fact, that no aid has been rendered by this version, toward

decyphering the characters, of which it purports to be a translation. Unfortunately it appears from the researches of M. Champollion, that this version of Hermapion, though in his judgment obviously a correct version of the legend of some obelisk, does not belong to any obelisk, now known to be in existence. M. Champollion's discoveries enable him to re-translate into the hieroglyphical language a considerable part of Hermapion's Greek, and it is satisfactorily shown, that it belongs neither to the obelisk opposite the *porta del popolo* at Rome, nor to that before St. John Lateran, nor to any other of these works known to be in existence.* It is a singularly untoward accident, that Ammianus, in extracting probably from a work, which contained the interpretation of several obelisks, should have happened to fix upon a translation, belonging to an obelisk, that has not survived the effects of time. Ammianus wrote his history toward the close of the fourth century. Hermapion's work must have been then extant, and it is not perhaps extravagant to hope, that it may yet be recovered.

Meantime, however, if M. Champollion's discoveries proceed as they have begun, we shall be able to dispense with Hermapion. That light, which neither temples nor obelisks were able to cast on the nature of the characters, with which they were inscribed, in the ancient and glorious days of the Egyptian monarchy, has, by the sagacity of modern scholars, been made to shine from a mutilated fragment of a votive block, of no historical interest in itself, and dating from the age of the Grecian sovereigns of Egypt. Of the curious observations and comparisons, by which this has been effected, it is more than time that we should speak. Most of the facts we are about to state have been repeated in almost all the respectable literary journals of the day. But as the discoveries of M. Champollion are perhaps the most extraordinary of a merely literary kind, which the history of modern learning contains, our readers will not perhaps be displeased with a brief re-statement of the main points of the subject.

Napoleon, in his expedition to Egypt, was attended by a large company of learned men, the result of whose observations is embodied, in the magnificent work on Egypt, published under the auspices of the French government. It is a singular fact, however, that by these *savans*, much as they did to illustrate

* Champollion, *Précis*, page 187.

almost every other point of Egyptian history or antiquities, nothing was done to promote the progress of hieroglyphical science, beyond the accurate transcription of the legends existing on the ancient works in that country. But in digging for the foundation of Fort St. Julian, near Rosetta, a huge broken block of black stone, covered with characters, was discovered. It was appropriated by General Menou to himself, and on the capitulation of the French army to the English, it was claimed as the General's private property, and as such not subject to the fortune of war. It was, however, taken possession of by the English, and eventually transferred to the British Museum, where it still is.

The society of antiquaries in England undertook the investigation of the stone, which bore on its surface three inscriptions, standing one under another; the first in hieroglyphical characters, the second in an unknown character not hieroglyphical, and the third in Greek; and a hasty perusal of the latter showed, in its conclusion, that the inscription on the stone was an honorary inscription to Ptolemy Epiphanes, ordered to be set up in the Egyptian temples, *In sacred, enchorial* (or native,) and *Greek characters*.^{*} This disclosed the very interesting fact, that the learned world was at length in the possession of a hieroglyphical legend, with a Greek translation, and with another translation, in an unknown character, and perhaps an unknown language. An engraving of this inscription was prepared by the society of antiquaries, and distributed to the learned bodies throughout the world, among others the Philosophical Society at Philadelphia. Heyne at Göttingen took it in hand, and furnished a masterly translation of the Greek, with a Latin commentary. This was no easy task, as the stone was not free from mutilation and the subject-matter almost wholly new. His translation, however, was published in the transactions of the Antiquarian Society, and the mode in which it is treated by Dr. Young, (a man himself of matchless sagacity, and of quite as much candor as his neighbors) shows how hard it is to do justice to a foreigner. 'Several of the best scholars of the age,' says he, 'in particular Porson and Heyne, had employed themselves in completing and illustrating the Greek text, which constituted the third part of the inscription: and it so happened, that, although no person acquainted with both these

* ΙΕΡΟΙΣ ΚΑΙ ΕΓΧΩΡΙΟΙΣ ΚΑΙ ΕΛΛΗΝΙΚΟΙΣ ΓΡΑΜΜΑΞΙΝ.

critics, could hesitate to give the general preference for acuteness of observation, felicity of conjecture, and soundness of judgment to the English professor, yet, in this instance, the superior industry and vigilance of the German had given him decidedly the advantage, with respect to two or three passages, in which their translations *happen* to differ.*

Now this is really hard. Here is a piece of work, in its nature requiring not so much 'industry,' as 'acuteness of observation, felicity of conjecture, and soundness of judgment.' Porson and Heyne undertake it, and Heyne, by admission, carries the palm. Unable to disguise this, it cannot be candidly admitted, without laying in a vague and sweeping claim in favor of Porson of general superiority, in precisely those qualities, by which he should have gained the victory, on this occasion; and even ascribing it to *chance*, at the end of the sentence, in the middle of which it is attributed to vigilance and industry.

The Greek text of this inscription fills five quarto pages of the transactions of the Antiquarian Society, which will show that this interesting document is of very considerable extent. The next attempt of scholars was made upon the middle inscription, called in the language of the Greek *enchorial*, that is, the character of the country. This character was wholly unknown; although since recognized on Egyptian manuscripts, written on papyrus, which had not then attracted the attention of learned men. Not only was the character unknown, but the language was uncertain. It was presumed to be the language current in Egypt, in the time of Ptolemy Epiphanes, but nothing in this language had descended to modern times; and the Coptic versions of the Scriptures, made in an early age of Christianity, were the nearest approach to it. It is, however, generally admitted by scholars, that these Coptic versions are substantially in the language of ancient Egypt. M. Quatremère de Quincy has written a work, in which this is attempted to be proved; but it is well known, though the substratum of languages is permanent as we have seen above, that in the lapse of centuries, all languages, especially such as are destitute of a cultivated written literature, (which comparatively with the Greek was the case with the Egyptian) undergo great changes. The Latin of the Vulgate certainly would not have been intelligible at Rome, in the days of Psammeticus, king of Egypt.

* Dr. Young's account of some recent discoveries in hieroglyphical literature, page 8.

The attempts to decypher the enchorial inscription were not very successful. M. Sylvestre de Sacy of Paris, one of the most distinguished oriental scholars of the present day, was only able to detect the words Alexandria and Alexander, from their occurrence in corresponding places of the Greek and enchorial inscriptions. Mr. Akerblad, a learned Swede, residing at Rome as the Minister of his Government, pursued the task with great ardor and partial success. He constructed an alphabet of the enchorial character, which has not, however, in all points stood the test of farther investigation.

The first person who threw any real light on this subject, was the late most ingenious Dr. Thomas Young. His first efforts were made upon the enchorial inscription, which, by placing it side by side with the Greek, guided by the corresponding recurrence of the proper names, and employing Mr. Akerblad's alphabet in decyphering them, he succeeded in interpreting. That Dr. Young's procedure, however, with this inscription must have been partly conjectural, and as far as respects the nature of the language in which it is concerned, superficial and incorrect, appears from the circumstance, that he considered the enchorial character to be only a sort of running-hand of the hieroglyphical, and, like that, an *ideographic*, and not an *alphabetic* character. Dr. Young's first views on this subject were published in the *Museum Criticum* in 1815. In the letters published in this journal, he laid down several principles, some of which have, and some of which have not, been confirmed by subsequent discoveries, and of all of them he observes, that they had not, to his knowledge, been established and placed on record by any other person dead or living. Two of the propositions, which have been sustained, are, that the hieroglyphic characters included in oval rings are proper names, and that Ptolemy is the only proper name to be found in that part of the hieroglyphical inscription which remains; for it had by this time been ascertained that the stone was mutilated, and that a considerable portion of the hieroglyphical inscription was wanting. The first of these propositions had, however, been advanced by Zoega, a learned Dane, in a work of stupendous erudition, *de Obeliscis*.

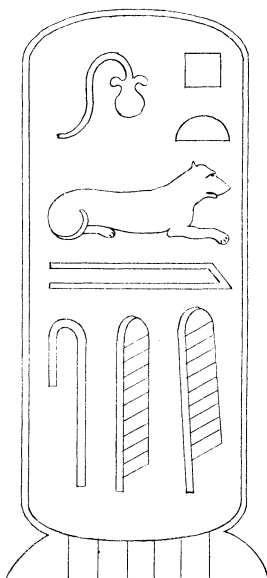
But all that had hitherto been done by himself or others, was far surpassed by Dr. Young, in his admirable essay on Egypt, in the Supplement to the Edinburgh Encyclopædia, in which he reviewed the whole ground of his former researches, and

succeeded in decyphering the name of Ptolemy, the only proper name contained in the hieroglyphical portion of the Rosetta stone. This is the great discovery of Dr. Young in hieroglyphics, on the ground of which a priority is claimed for him over M. Champollion, in establishing the fact, that the hieroglyphical character is an alphabetical character, and in furnishing the series of the alphabet. No controversy, since the days of Newton and Leibnitz, has been agitated with so much acrimony, between the learned of England and the continent. And there is not a little similarity in the history of the two cases. As the English claim for Sir Isaac Newton the priority in point of time over Leibnitz, so they claim it for Dr. Young over Champollion. They charge Leibnitz with having had a private communication of Sir Isaac Newton's fluxions, and they charge M. Champollion with having stolen the idea of his system from Dr. Young. It is also undoubtedly true, that if Sir Isaac Newton first invented, Leibnitz first published the new method to the world. And it is not less true, that if Dr. Young gave the first hint, Champollion first distinctly proposed the alphabetical system. In the zeal and success with which the two discoveries were pursued, the parallel fails. Sir Isaac went far beyond Leibnitz in the application of the new found Analysis; but Dr. Young, long before his death, abandoned his discovery to M. Champollion. We may hope that a century hence, some British scholar will arise, capable of imitating, in a history of this controversy, the dignified candor, with which Mr. Playfair, in his preliminary discourse to the fourth volume of the *Edinburgh Encyclopædia*, does justice to the rival claims of Newton and Leibnitz. We hope our scientific readers will not disdain the comparison of the two controversies; for if the mathematical discoveries of Leibnitz and Newton are the most brilliant which the modern world has produced in exact science, those of Young and Champollion are entitled to the same rank in critical learning; and are destined to throw, we doubt not, a flood of light on a chapter of the history of mankind, hitherto almost a blank.

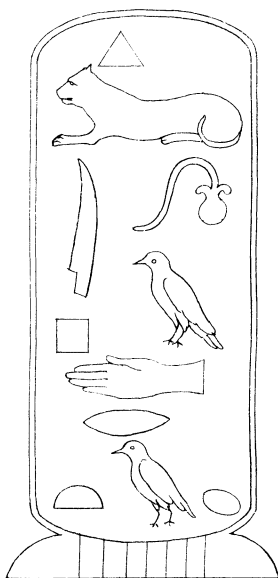
In the view which we take of this subject, truth compels us to state, that though we think the germ of M. Champollion's discoveries lies in Dr. Young's analysis of the name of Ptolemy, yet Dr. Young himself does not appear to us to have perceived the extent to which it might be carried, nor to have made the deductions from it which Champollion did. In other words, we

cannot find in Dr. Young's essay, the broad, plain proposition, *that the hieroglyphics are phonetic or alphabetic characters*, and we think we shall make it pretty clear, that he did not so conceive them, and that M. Champollion made this discovery; and we shall, to prove this, depend mainly on the evidence of Dr. Young himself and his friends.

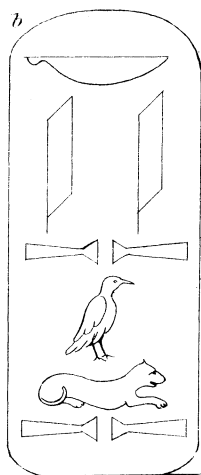
In the Essay on Egypt alluded to, after an able discussion of several points in Egyptian literature, Dr. Young passes to an analysis of the Rosetta stone, relating the steps which he had pursued, by juxtaposition, to bring the parts of the hieroglyphical and enchorial inscriptions, against the corresponding portion of the Greek, and thus ascertain the meaning of the two former. Dr. Young goes through this topic, without hinting that he had discovered any phonetic quality in the hieroglyphical or enchorial signs. He then proceeds to 'Sect. vii. *Rudiments of a hieroglyphical vocabulary.*' He begins with the deities, and proceeds with kings, private persons, animals, inanimate objects, attributes and actions, relations, time, numbers, *sounds*; and collects, in the whole, two hundred and eighteen hieroglyphic characters, or groups of characters, of which, from various monuments and sources of comparison, he considers himself as having discovered the import. In going through with all these hieroglyphical emblems, it is no where distinctly stated by Dr. Young, that any of them are phonetic. M. Champollion rejects one hundred and forty-one of the two hundred and eighteen groups, as wholly mistaken. In Dr. Young's list, No. 58 is the name of *Ptolemy*. He introduces it without any remark, by which it would appear that he had made any discovery relative to this word, which he had not made in every other. He remarks, that '*in this and a few other proper names*, it is extremely interesting to trace some of the steps, by which alphabetical writing seems to have grown out of hieroglyphical.' Here, no doubt, Dr. Young's mind trembled on the verge of the discovery; but surely this is not the language of a man announcing the brilliant discovery that the hieroglyphical signs were alphabetical characters. He proceeds to compare the process by which foreign names are spelt in hieroglyphics, with that by which the Chinese do the same thing. As the Chinese character is repeatedly stated by Dr. Young not to be alphabetic, this comparison shows his view of hieroglyphic emblems. He then proceeds to analyze the name of *Ptolemy*, in the following manner. We have, with the permission of Mr. Isaac



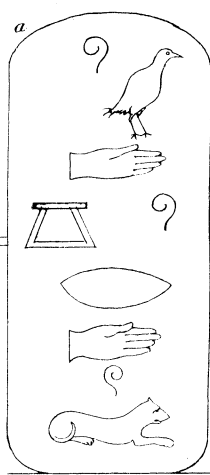
No. 1



No. 2



No. 3



Stuart, and the publishers of his work, introduced, for the better illustration of the subject, the first of the two plates, prepared by Mr. Stuart, for his translation of Greppo.

‘The square block and the semi-circle,’ says Dr. Young, ‘answer invariably, in all the manuscripts, to characters resembling the P and T of Akerblad, which are found at the beginning of the enchorial name.

‘The next character, which seems to be a kind of knot, is not essentially necessary, being often omitted in the sacred characters, and always in the enchorial.

‘The lion corresponds to the LO of Akerblad; a lion being always expressed by a similar character in the manuscripts; an oblique line crossed standing for the body, and an erect line for the tail; this was probably read not L but OLE; although in more modern Coptic, OILI is translated ram; we have also EIUL, stag, and the figure of the stag becomes, in the running-hand, something like this of the lion.

‘The next character is known to have some reference to ‘place,’ in Coptic MA; and it seems to have been read either MA or simply M; and this character is always expressed in the running-hand, by the M of Akerblad’s alphabet.

‘The two feathers, whatever their natural meaning may have been, answer to the three parallel lines of the enchorial text, and they seem, in more than one instance, to have been read I or E.

‘The bent line probably signified *great*, and was read OSH or OS; for the Coptic SHEI seems to have been nearly equivalent to the Greek SIGMA.

‘Putting all these elements together, we have precisely PROLEMAIOS, the Greek name; or perhaps PROLEMEOS, as it would more naturally be called in Coptic.’

Such is the analysis of Ptolemy, which Dr. Young proposes, as an instance of ‘the *few* proper names, in which some of the steps may be traced, by which alphabetical writing seems to have arisen out of the hieroglyphical.’ He then proceeds, after an intermediate paragraph, to his No. 60, which is a similar analysis of BERENICE, and in which he remarks, ‘we seem to have another specimen of *syllabic* and *alphabetical* writing combined, in a manner not extremely unlike the ludicrous mixture of words and things, with which children are sometimes amused.’ In his analysis of this name, Dr. Young was less successful than in that of Ptolemy.

We shall hereafter compare M. Champollion’s analysis with Dr. Young’s. We will only here observe,

1°. That Dr. Young proposes it *en passant*, in two out of about two hundred and eighteen paragraphs, without any intimation that there was any thing novel or important in it.

2°. He proposes his mode of resolving these two proper names, as specimens of the manner, in which, 'in a few proper names,' the traces of a transition from hieroglyphic to alphabet writing can be perceived.

3°. He calls it a mixture of syllabic and alphabetic characters, and in fact reads one of the characters in Ptolemy OLE, and one in Berenice BIR; the former being, in reality, only an L, and the latter only a B.

4°. He proceeds, whenever he can, by identifying the hieroglyphic figures with Akerblad's enchorial characters; and it is Dr. Young's repeatedly declared opinion, that the enchorial is *not* an alphabetical character.

5°. Dr. Young makes no attempt to decypher any other of the numerous proper names, of which he gives the hieroglyphic symbols. Is it conceivable that, if he had imagined he had hit upon the key to a regular alphabet, and detected eight or nine letters, he should not have applied it to the attempt to read some of the other numerous names, which he interprets? For instance, his number 48 is Psammeticus; (totally mistaken, by the way, see the real hieroglyphical emblem in Champollion's general table, No. 121, 122;) could he have avoided examining, whether the first sign of Ptolemy was the first of Psammeticus, and whether an M was to be found in each, in a corresponding place? The same remark may be made of Rameses. Dr. Young's hieroglyphical emblem of this Pharaoh is also wholly erroneous. The true reading of this great Egyptian name is in Champollion's plate XVI, No. 4. But how could Dr. Young have avoided the attempt to decypher it, had he supposed himself in possession of the key?

6°. If there be any doubt left on the subject, we think it must be removed, by what Dr. Young says, at the end of his hieroglyphical vocabulary, under the head of 'sounds.' It is as follows :—

'The *phonetic characters*, according to the traces which may be discovered in the words Berenice, Ptolemy, Greek, and some others, will afford something like a hieroglyphic alphabet, *which however is merely collected as a specimen of the mode of expressing sounds, in some particular cases, and not as having been universally employed, where sounds were required.*'

This is absolutely *all*, that Dr. Young says *expressly* on the point of the hieroglyphics being an alphabetical representation of sounds, and with this he dismisses the subject.

But one or two more considerations will, we think, settle this matter. M. Champollion is charged, civilly by Dr. Young himself, but most opprobriously by many of his countrymen, with having pillaged from Dr. Young the discovery, that the hieroglyphics are phonetic, that is, alphabetic. No one makes this charge in rounder terms, than the author of the interesting life of Dr. Young, in the Annual Biography for 1830. In order to convict M. Champollion of inconsistency, this author cites a sentence from a work of M. Champollion, published in 1821, wherein he says, ‘the hieroglyphics are the signs of things and not the signs of names.’ As Dr. Young’s article on Egypt was published in 1819, and as M. Champollion (according to this biographer) held two years after, that the hieroglyphics were not phonetic but symbolic, it would appear that Dr. Young had the priority. But having made this use of the quotation, it seems to have crossed the biographer’s mind, that he had proved a little too much. For the next year, 1822, M. de Champollion published his letter to M. Dacier, in which the phonetic theory is displayed at length. If then two years after the article on Egypt appeared, M. Champollion still held hieroglyphics not to be phonetic, but the next year had made the discovery that they were phonetic, it would create a very strong presumption, that that discovery was not borrowed by M. Champollion from the article of Dr. Young; and an equally strong one that it was not in the article. To avoid this awkward consequence, this biographer says, ‘it might be proved, if it were necessary, that in this interval of one year between his two works, M. Champollion had read and studied the article on Egypt.’ If it were necessary? Why this is the turning point of the charge. You say, that in 1821 Champollion confesses he did not understand that the hieroglyphics were phonetic, and that in 1822 he published a learned essay, demonstrating that they were phonetic. Since then Dr. Young’s book had been published, ever since 1819, unless it can be proved, that Champollion read it between 1821 and 1822, *and not before*, the whole charge falls to the ground. Now it so happens that Champollion had read the essay two years before the letter to M. Dacier appeared; at least he is charged with it by another of the English critics, the writer of the Edinburgh Re-

view,* and this last writer maintains that ‘M. Champollion was in the knowledge of Dr. Young’s opinions, at almost every stage of his progress.’ If then M. Champollion still taught in 1821, that the hieroglyphics were not phonetic, a year after he had read the article on Egypt, and being in possession of Dr. Young’s opinions, it proves that he did not derive from Dr. Young or his article the doctrine that they were phonetic.

If this is not yet plain to demonstration, we will try to make it plainer. M. Champollion’s letter to M. Dacier appeared in 1822, and was reviewed in the *Quarterly Review* for October, 1822, and January 1823. M. Champollion, in this essay, completely established the phonetic character of the hieroglyphics and decyphered a large number of words, in the most satisfactory manner. Now what was the judgment passed by the *Quarterly* reviewer on the state of hieroglyphical science, after all this? He declares that the characters are alphabetical, only in writing proper names foreign to Egypt, resembling in this the similar use made of the monosyllabic characters of the Chinese, —he denies that even this use was made of the hieroglyphics, till after the domination of the Greeks, and declares that in ‘the knowledge of Egyptian symbols used to represent ideas, *which the hieroglyphics unquestionably are*, M. Champollion’s alphabet does not advance us a single step’!† So that it seems that, four years after Dr. Young had discovered, that the hieroglyphics were a phonetic character, and one year after M. Champollion had pillaged this discovery from Dr. Young, the very man, who charges him in the strongest terms, with the theft, teaches that no such discovery had been made, and consequently, we presume, none such had been pillaged. We mention this, with greater emphasis, because to our misfortune, we originally formed our own notions of M. Champollion’s works, from this unfriendly English review. M. Champollion’s writings are exceedingly rare in this country, and did not fall in our way till our opinions had received a pretty strong bias from this

* Vol. XLV. page 121.

† This reviewer uses also the following polite and generous language: ‘Such being the case, we may say, without at all derogating from the merit of M. Champollion’s indefatigable labors, that whether we weigh their value in the scale of utility or novelty, we find little or nothing in them that can repay him, for the persevering siege, which he has conducted against the pothooks of Egypt, for just so many years as the Greeks sat down before Troy.’

very article, in which M. Champollion is charged in one breath, with having purloined a discovery of Dr. Young, while in the next breath, it is declared that there is no such discovery by any body.

We now, in justice to M. Champollion, present them his remarks on Dr. Young's analysis of the word Ptolemy, that our readers may compare the mode, in which these two distinguished critics have proceeded.

'The square block and the semi-circle'—says Dr. Young—'answer *invariably* in all the manuscripts, to characters resembling the P and T of Akerblad, which are found at the beginning of the enchorial name.'

'This is true,' observes M. Champollion, 'only of the semi-circle or segment of a sphere. I have never seen, in any of the hieratic manuscripts, which I have studied, that the square resembled M. Akerblad's P. * * *'

'My position, on the contrary is, that the square is proved to be the letter P, because it is found in the corresponding place, in the word Cleopatra, and that the segment of a circle is shown to be T, *first*, because in all the hieroglyphic texts, the feminine article, which is T, is represented by this segment, and *second*, because it represents this consonant in numerous Greek and Roman names, whose hieroglyphical form has been decyphered.'

In other words M. Champollion pursued the inductive method, and ascertained the alphabetical value of these hieroglyphical characters, by examining the different words where they occur.

'The next character, says Dr. Young' (we are quoting M. Champollion) 'which seems to be a kind of knot, is not essentially necessary, being often omitted in the sacred characters and always in the enchorial.'

'I am ignorant,' remarks M. Champollion, on this position of Dr. Young, 'on what foundation the learned Englishman has felt himself authorized to declare, that the third hieroglyphic sign, in the name of Ptolemy, is not essentially necessary, and why he omitted to examine its import. I have found it omitted but once, in the numerous instances in which I have recognized the name of Ptolemy, on Egyptian monuments, although it is sometimes transposed with the next character; and the corresponding demotic (enchorial) character, instead of being always *omitted* is always *expressed*. Dr. Young's error proceeded from considering it to be a part of the enchorial character, which precedes it.

'In my system, the character, which Dr. Young calls a *knot*

and considers useless, but which I should rather call a fruit, or a flower with a bent stalk, is recognized as the vowel O, and as such fills the fourth place in the word CLEOPATRA.*

The group of characters No. 2, in the plate, is the word Cleopatra.*

‘The lion, says Dr. Young’ (we still cite M. Champollion) ‘is the LO of Akerblad; a lion being always expressed by a similar character in the manuscripts; an oblique line crossed standing for the body, and an erect line for the tail; this probably was read not LO but OLE.

‘It is evident,’ continues M. Champollion, ‘that the learned Englishman at the fourth character, in order to read this name, of which the two first signs, PR, seemed to him *alphabetical*, and after suppressing the third as useless, is obliged to suppose that the fourth, the lion, is not an *alphabetical* sign like the two first, but a *dissyllabic character*, equivalent to OLE. Such a mixture of signs, different in their nature, in the same word, would be singular. For myself, finding that the lion, the fourth character in PTOLEMY, was the second in CLEOPATRA, I recognized it simply as the sign of the consonant L. I must add, that in no hieratic manuscript, has the sign corresponding to the hieroglyphic lion appeared to me to resemble either the L or the LO of Akerblad.’

* No. 3, a and b in the plate are the words the *Emperor Cæsar*, as appears from the following note of Mr. Stuart.

‘Another example is here subjoined, of hieroglyphical phonetic writing in the name of one of the Roman sovereigns of Egypt. It is that of the *Emperor Cæsar* in the cartouches *a* and *b*, No. 3. It is written in the Greek legends *Αἰνκαράτωρ Καίσαρος*. The imperial title *ΑΥΤΟΚΡΑΤΩΡ* (with the second *Α* suppressed), frequently stands in a cartouche by itself, and is joined by a line or lines to another cartouche containing the *proper names* of the emperors. Such is the case in the example given in No. 3, *a*. *ΑΥΤΟΚΡΑΤΩΡ* is thus explained.

‘The *hawk* is the vowel *A*; the *line curved to the left*, which somewhat resembles our numeral figure 9, is the Greek *Y*; the *open hand* is the *T*; the *curved line* is also used to denote the *O*; the *triangle surmounted by a small parallelogram*, is the *K*; the *mouth* is the *P*; the open hand is the *T* as above; the line curved to the right is the *Ω*; and the *lion* is the *P*. The word *Emperor* is frequently written hieroglyphically, with a suppression of more letters than in the present example, and in different ways; e. g. *ΑΟΤΟΚΡΑΤΩΡ*, *ΑΟΤΚΡΑΤΩΡ*, *ΑΟΤΑΚΡΑΤΩΡ*.

‘The proper name *ΚΑΙΣΑΡΟΣ* is thus explained (see No. 3, *b*). The *segment of a circle with a handle*, is the letter *K*; the two feathers represent the *H*, or *AI*; the two horizontal sceptres facing each other, represent the *Σ*; the *hawk* represents the *A*; the *lion* the *P*; the *O* is suppressed; and the *Σ* is represented as before by two horizontal sceptres facing each other. All these signs united make *ΚΗΣΑΡΕ* or *ΚΑΙΣΑΡΕ*.’

'The next sign, continues the learned Englishman,' (we use M. Champollion's language) is known to have some reference to place, in Coptic MA; and it seems to have been read either simply MA or M, and this character is always expressed in the running hand, by the M of Akerblad's alphabet.'

'I must, in the first place, state,' says M. Champollion, 'that I have never seen, either on the Rosetta inscription or elsewhere, that this character is employed singly or separately to denote place; and farther, that I have never, in the hieratic texts, seen this hieroglyphic represented by Akerblad's M. * * *

'I have recognized this character as M, *first*, because the other elements of Ptolemy's name being fixed, this could not be any thing else; and, *secondly*, because I recognized it with the same import, in other Greek and Roman names. It will be presently seen again, that Dr. Young, in reading the word, is obliged to return to his *syllabic* system, and pronounce this character MA. Dr. Young (says M. Champollion) continues;

'The two feathers, whatever their natural meaning may have been, answer to the three parallel lines of the enchorial text, and they seem, in more than one instance, to have been read I or E.'

'I was led,' says M. Champollion, 'to assign to the two feathers the value of the Greek Η, because I consider these two feathers, or rather leaves, as a complex character formed by the duplication of the single leaf, which is a short vowel. In fact the two leaves answer, with sufficient regularity in hieroglyphical names, either to the Greek diphthongs AI, EI, or the double vowels IA, IO; and in this respect, this hieroglyphic group strongly resembles the double Epsilon EE found in the most ancient Greek inscriptions. The double leaf also sometimes answers to the Greek I, a new reason for rendering it by Η, which was by the Greeks certainly pronounced in the same way as our I.*

'The bent line' (M. Champollion cites from Dr. Young) probably signified *great*, and was read OSH or OS.'

'I hold it certain,' replies M. Champollion, '1°. That the idea *great* is not expressed on the Rosetta stone by this curved line, but by a *swallow* placed on the character *mouth*.

'2°. That if it had signified *great*, it would not have been pronounced OSH or OS, which is the Egyptian, not for *great*, but for *much*.

'3°. And, finally, that this curved line is simply the consonant s, and neither the syllable OSH nor OS, because it constantly terminates Greek and Roman names ending in s, and in the middle of them has but that simple sound.

* By the modern Greeks Η and I are pronounced alike.

‘Putting all these elements together,’ says Dr. Young, as quoted by M. Champollion, ‘we have precisely ΠΤΟΛΕΜΑΙΟΣ, the Greek name itself.’

‘For myself,’ says M. Champollion, ‘considering each hieroglyphic as representing a letter, and not one syllable and even two, I can make nothing of it but ΠΤΟΛΜΗΣ, the skeleton of the Greek Πτολεμαῖος.’

‘According to the system of the learned Englishman, the Egyptians wrote proper names hieroglyphically, by aid of characters properly ideographic, but arbitrarily employed to represent either a single letter, a syllable, or two syllables.

‘In my system, the Egyptians transcribed these names, by means of characters, each of which represented simply one consonant or one principal vowel of the foreign name.

‘According to Dr. Young, the Egyptians must have had a sort of mixed ideo-syllabic alphabet, like that of the Chinese when they transcribe foreign words into their tongue.

‘On my plan, the Egyptians wrote the foreign names, by a method purely alphabetic, like that of the Hebrews, the Phœnicians, and the Arabs, their neighbors.’

We suppose we need not add much to show, not merely the superior elegance and neatness of M. Champollion’s procedure; but that his is, and Dr. Young’s is not, a distinct conception of a hieroglyphic alphabet. And imperfect as was Dr. Young’s conception of the alphabetical use of hieroglyphics, he appears to have retreated from the enunciation of it with something like timidity, observing that he proposed it only as a specimen of what was done in some particular cases, ‘and not as being always employed when *sounds* were required.’

We may add, that M. Champollion’s method will recommend itself to those familiar with such researches, over Dr. Young’s, for the very circumstance, in which the reader, not accustomed to these inquiries, may think that Dr. Young’s has the advantage, we mean the want of the fulness and exact correspondence, letter for letter, with which Dr. Young brings out the name. It is well known, that the nations of Western Asia, generally speaking, write only the consonants of the word, omitting to write most of the vowels by the side of the consonants, and not expressing many of them at all, or only by small points. To the practised eye, the names of Ptolemy, Cæsar, Alexander, Psammeticus, &c. decyphered as they are by M. Champollion, and exhibiting only the consonants and leading vowels, carry with them an air of authenticity, which would be wanting, if they were spelt out at length, according to the plan of Dr. Young.

In about two years after the appearance of M. Champollion's letter to M. Dacier, he published his *Précis du Système Hiéroglyphique* (in 1824), which the Edinburgh reviewer calls 'a masterly performance,' and 'a work beyond doubt of the highest interest and value.' It is unquestionably one of the most extraordinary performances of the age. In this work, which lies before us in the second edition of 1828, M. Champollion has incorporated his letter to M. Dacier. He has perfectly developed his grand discovery of the phonetic character of the hieroglyphics. He has decyphered the proper names of sovereigns of Egypt, from the Roman emperors, back through the Ptolemies, to the Pharaohs of the elder dynasties; and has detected the hieroglyphical expression of a large number of natural relations, grammatical accidents, and terms of the vocabulary. The result of his labors has already thrown a great deal of light on the early history of Egypt; and their further prosecution bids fair to make us better acquainted with that period of history, than we are with the annals of Greece, prior to the commencement of the authentic literary monuments of Grecian history.

As one specimen of the application of M. Champollion's researches, we may allude to what he has done, to settle the question of the antiquity of the zodiac of Denderah. Our readers may recollect our account of this interesting relic, in a former number of this journal.* Its antiquity had been pushed to extravagant lengths, and partly for the sake of shaking the credit of the chronology of Moses. M. Champollion has discovered, engraven on the front of the temple in which the zodiac was found, the names of Augustus, Tiberius, Claudius, Nero, and Domitian. This interesting discovery is usually considered as settling the fact, that the temple was constructed in the Roman age of Egyptian history. We beg leave, however, with diffidence, to suggest one or two doubts on the subject. We freely admit, that these names of the Roman emperors may be so engraven on the temple as to appear satisfactorily coeval with its first construction. This can be judged of upon the spot, and perhaps no where else. M. Champollion had not seen the temple, except in the beautiful engravings of the French national work on Egypt. But it will readily occur to the reader, that the mere fact, that the hieroglyphical legends

* North American Review, XVII. p. 233.

of Roman emperors are found on the walls of an Egyptian temple, would not prove, that the temple was built by or under those emperors. Napoleon covered the public works of France,—some of them from the age of Louis XIV—with the imperial N. Most of the obelisks at Rome, some of which are admitted to be of the highest antiquity, contain Roman inscriptions, from the times of the emperors who removed them. St. Sophia's is ornamented with beautiful legends from the Koran. Nay, it would seem to be proved, that these Roman names *cannot* be considered as a safe indication of the time when the temple was built. M. Champollion found the names of Augustus, Tiberius, Claudius, Nero, Domitian, &c. How far down the emperors, not named, extend, does not appear; but from the time that Octavius assumed the title of Augustus till the assassination of Domitian, is a space of one hundred and twenty-five years. Could such a temple have been so long in building? We think not. Some of the names, then, must have been engraven on it, *honoris causâ*; and if some, why not all?

M. Champollion's system has been extensively applied by other scholars. We have before us, in the twenty-ninth volume of the *Memorie della reale Accademia delle Scienze* of Turin, a beautiful essay on several hieroglyphical monuments in the Royal Museum at Turin, but we have time only to refer to it. It is the production of Professor Costanzo Gazzera.

M. Champollion, our readers are probably aware, has been enabled by his government to make a tour of discovery in Egypt, from which he has returned, with his portfolio filled with fifteen hundred drawings, to the publication of which the student of antiquity cannot but look forward with interest and impatience. It were useless to attempt to predict the extent, to which his discoveries have gone. There are some things, which ought to serve to chasten expectation. It is admitted, that, though the hieroglyphics are an alphabetical system, yet that with them the use of hieroglyphic signs in a figurative or symbolic sense, never wholly ceased, but was retained in the same text, and perhaps in the same words. How far this was carried, and what difficulties it may present to the decyphering of the remaining Egyptian legends, experience only can prove. We cannot but hazard the remark, that for contemporary use, it is by no means certain that such an intermixture of figurative with alphabetical signs, is not a more lively and impressive system of writing than the exclusively alphabetical. If, for instance,

most sensible objects, the names of which occur in a written discourse, were represented by a picture of those objects, in a simple but easily recognized form, we are by no means sure, that it would not have its advantages. If the conception of a more compendious system of language, (a conception, which, chimerical as it may seem, occupied the attention of such a man as Leibnitz for years,) be ever realized, there is no way, in which it is more likely to take place, than by a partial recurrence to picture writing,—taken as an illustration of the other modes of expressing thought. The perfection, to which the art of picture writing was brought by the Mexicans, a people exceedingly low in the scale of civilization, and the rapidity with which they communicated through this medium, may teach us to what uses it might be applied, as a supplement to other methods. We had intended, at the commencement of our article, to describe the Mexican system of picture writing, and compare it with the Egyptian hieroglyphics, but our remarks have already been protracted to a length, which warns us to draw them to a close.

But whatever advantage might result from a contemporary use of figurative hieroglyphics as an aid to the alphabetical character, the mixture may be found to create embarrassment, till its laws are ascertained. Besides this difficulty, M. Champollion has to encounter that of a language but imperfectly known. We do not know how much M. Quatremère may have undertaken to prove, as to the identity of the dialect of the Coptic version and the Egyptian tongue, spoken in the time of Ramses, *the guardian of truth, approved by Phrè*, who flourished almost as long before the Christian era as we live after it. The substance of the language is no doubt the same; its grammar and vocabulary must be changed. It is much, if they are as like those of the ancient tongue, as modern Greek is like Homer. M. Champollion, then, has to read the hieroglyphical legends into a tongue imperfectly known, and remote from the European stock.

Then comes, after all, the difficulty arising from the paucity of the matter to be read. If we had no Latin or Greek but the inscriptions on public monuments, the reading of them would be a very different thing from what it is, in a page of Livy or Xenophon. One column of a newspaper would probably hold a literal translation of the inscriptions on an obelisk.

With all this, we have strong hopes that brilliant results will

be disclosed. When we consider how much has been deduced from the fact, that the single name of Ptolemy was preserved in the hieroglyphical part of the Rosetta stone, we cannot doubt, that when Egypt shall have been thoroughly ransacked, the means of reading her now difficult legends will be so multiplied as to put us in possession of all they conceal. The Rosetta stone itself informs us, that a similar stone was set up in several other temples. Some one of these, un mutilated, may yet be brought to light. A great abundance of papyri are in existence, written both in hieroglyphics and enchorial characters, from which much may be learned. Meantime, however, care ought to be taken, by those whom it concerns, not to trifle with the public curiosity and impatience, with such reports as that of the papyrus at Aix, containing a complete hieroglyphical history of the conquests of Sesostris.

That the walls of the temples and the obelisks are inscribed with historic legends, there can be now no doubt, and we may soon hope to be favored with some of these venerable records, which excited the curiosity of the Grecian and Roman traveller. The following passage from Tacitus teaches us, that, with M. Champollion for our interpreter, we cannot well place our expectations too high. Speaking of the generous curiosity of Germanicus to explore the sources of the Nile, and describing his excursion to Upper Egypt for this purpose, Tacitus thus proceeds;

‘Germanicus next visited the vast remains of ancient Thebes. And as Egyptian characters still remained on the massy edifices, one of the elder priests was directed to interpret the dialect of his country. The priest explained them to signify, that seven hundred thousand men, capable of bearing arms, formerly inhabited the city; and that with this army the king Ramses, made the conquest of Libya, Ethiopia, Media and Persia, Bactriana, and Scythia, and extended his empire over the territory of the Syrians and Armenians and their neighbors the Cappadocians, from the Bithynian to the Lycian sea. In like manner were explained to him the tribute imposed on the subject nations, the weight of silver and gold, the quantity of armor, the number of horses, the ivory and perfumes as gifts for the temples, the grain and the supplies of all kinds to be furnished by each people, to an extent of magnificence not exceeded in the Parthian or Roman empire at the present day.’*

Many of the structures, charged with these inscriptions, remain to the present day!

* Tacit. Annal. ii. lx.

We have already observed, that M. Champollion has returned from Egypt, with the materials of one of the most important works, which the age has produced, and which will probably, in no very long period, be given to the world. It will doubtless require, in order to be understood, that the reader should have a pretty accurate general knowledge of M. Champollion's system. Such an idea can be very conveniently obtained from M. Greppo's essay, as translated and illustrated by Mr. Stuart. His labor, therefore, has been bestowed upon this undertaking at a very seasonable moment; and we close our article with recommending it in the strongest terms, to the lovers of learning in our country. It will lay open to the philologist a wide field of ingenious literary speculation. The student of history will find, that it puts him on the path to rich and hitherto unexplored regions. The theologian will be made acquainted with a new source, from which the sacred volume may be illustrated; and the general reader will derive from it, within a small compass, a large accession of new and curious views.

ART. VI.—1. *Report from the Committee on Commerce to whom was referred so much of the President's Message, as relates to the Commerce of the United States with Foreign Nations, &c.* Read and referred, Feb. 8, 1830.

2. *A Review of Mr. Cambreleng's Report from the Committee of Commerce.* By MEPHISTOPHELES. Baltimore. 1830.

3. *Exposition and Protest reported by the Special Committee of the House of Representatives on the Tariff.* Read and ordered to be printed, Dec. 13, 1828.

4. *Mr. Mc Duffie's Speech in the House of Representatives on the Bill reported by the Committee on Manufactures for the more faithful Collection of the Revenue.* Delivered April 26, 1830.

The great advantages that must naturally result from the introduction of home manufactures into the United States, are sufficiently obvious, and are hardly denied even by those who are most hostile to the protecting system. Independently of the obvious considerations of political expediency, which render it the duty and the policy of every nation to depend as lit-